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The case cited is an exceptional one. On the other hand, a competition for a fountain to cost approximately \$350,000 is now in progress in a neighboring city. The first stage (an unpaid open competition to select seven architects to enter the second stage) has just been completed. There were ninety-two designs submitted, and the preliminary sketches could not have cost the architects, for draughtsmen's salaries alone, less than \$30,000, or ten per cent of the entire cost of the fountain. The seven successful competitors in the first stage will now compete, along with three invited architects, in the final stage. All ten will receive a moderate compensation, and there will be four prizes, the highest one of which will no more than pay for office work. Of course, there is the grand prize of a contract to design and execute the fountain, but even here the successful competitor will receive no more than the ordinary payment due an architect.

Yet this competition is being conducted under the rules of the American Institute of Architects according to a program approved by the local chapter of that body, with a professional adviser of distinguished standing and a jury composed of three architects, a sculptor and a landscape architect, all men of highest reputation. Any one of the seven designs selected might well be executed, or any one of a dozen architects might have been entrusted to work out a problem clearly defined in the program. But public sentiment demanded an open competition.

The reason for not limiting the selection to one architect, or instituting a limited competition, was the pervasive and compelling idea that by an open competition some new and surpassingly fine solution might be submitted by an architect unknown to fame. The probability of the discovery of genius by means of competition, however, is so rare as to be practically negligible, and the development of artistic capability may safely be left to the ordinary method of slow ripening. The public, however, is rarely ready to subscribe to this idea, and hence competitions become imperative. Then, too, the fact that men are ready to submit sketches promotes competitions. The public always is willing to get something for nothing.

The conclusion of the matter, therefore, is this: The requisites for success in selecting artists to execute public work are competent professional advice, both at the outset and also during the execution of the work, and, in the case of competitions, preferably of the limited sort, a thoroughly prepared program, and a competent, unbiased professional jury, whose award shall prevail without question.

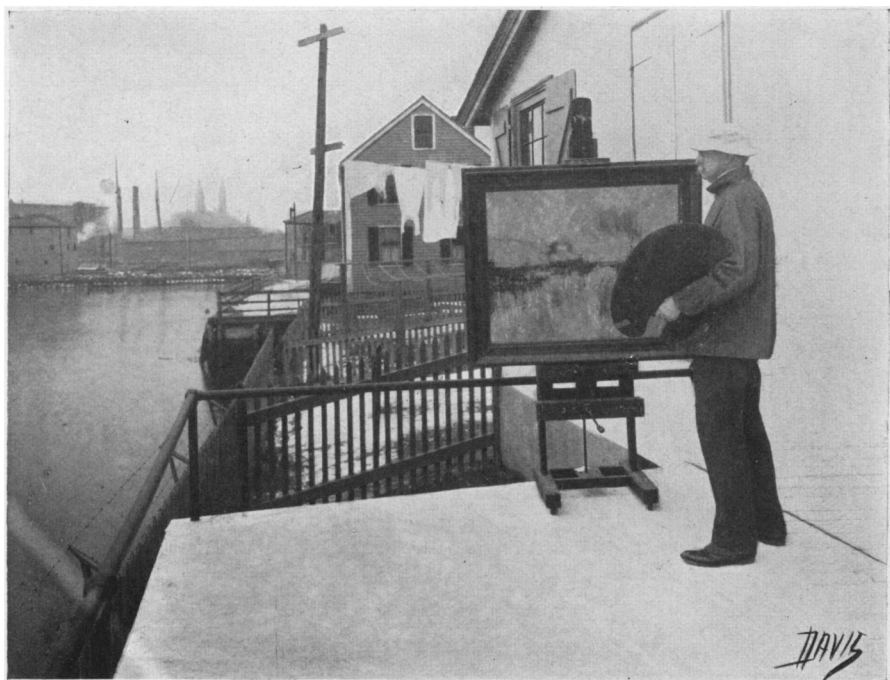
Finally, it should be understood that competitions are only for the selection of the artist; that every work of art is a growth and is developed in the making, and is subject to restudy, and to professional consultation and criticism during its execution. Given all these conditions at their best, the result is in the lap of the gods.

## AN ARTIST'S STUDIO IN OLD SALEM

ON the water-front in old Salem is the studio of Philip Little, well known as a painter of outdoor pictures. This is near the historic Derby Wharf and not far from the House of the Seven Gables. It is a simple concrete structure about 30 by 40 feet and about 20 feet to the ridgepole. The walls are concrete and the reddish roof is of a fire-proof

material. On the water side is a plain concrete porch, surrounded by a heavy iron railing and on a line with the seawall. Here the artist can sit outdoors and paint if he chooses.

The inside of the building is almost as plain as the outside. There is a spacious studio 30 by 30 feet and about 15 feet high to the top of the roof ceiling.



MR. PHILIP LITTLE PAINTING ON THE PORCH OF HIS STUDIO IN OLD SALEM



THE INTERIOR OF MR. PHILIP LITTLE'S STUDIO ON THE WATER-FRONT OF OLD SALEM

On one side of this studio is a plain brick fireplace. On the north side is a large window with a sliding fire-proof shutter and with adjustable curtains. Opposite is a door leading to the porch.

The walls of the studio are tinted a warm gray. The furniture consists of a large working easel, a palette stand, and a few chairs. On the polished floor there are a few rugs. Fortunately, this studio was just outside of the zone destroyed by the great fire of the past summer.

Philip Little was born in Swampscott, Massachusetts, in 1857, and studied at the

Boston Museum School. His work is essentially individual. It is impressionistic to an extent, but it is not invariably in a high key and often has tonal quality.

Exhibitions of Mr. Little's work have been shown in a majority of the leading cities of the East and Middle West and they awakened much interest wherever shown. He is represented in the permanent collections of the St. Louis Art Museum, the Pennsylvania Academy of the Fine Arts and Bowdoin College Art Gallery, and his works are to be found in numerous private collections.



ST. MATHURIN, LARCHANT, FRANCE

ROBERT VONNOH